

Production No. 2F16

The Simpsons

"WHO SHOT MR. BURNS? (PART ONE) "

Written by

Bill Oakley & Josh Weinstein

Created by
Matt Groening

Developed by
James L. Brooks
Matt Groening
Sam Simon

This script is not for publication or reproduction. No one is authorized to dispose of same. If lost or destroyed, please notify Script Department.

THE WRITING CREDITS MAY NOT BE FINAL AND SHOULD NOT BE USED FOR PUBLICITY OR ADVERTISING PURPOSES WITHOUT FIRST CHECKING WITH TELEVISION LEGAL DEPARTMENT.

Return to Script Department
20TH CENTURY FOX TELEVISION
10201 W. Pico Boulevard
Los Angeles, California 90035

RECORD

Date 8/29/94

"WHO SHOT MR. BURNS? (PART ONE) "

Cast List

HOMER.....DAN CASTELLANETA
MARGE.....JULIE KAVNER
BART.....NANCY CARTWRIGHT
LISA.....YEARDLEY SMITH
MAGGIE.....NANCY CARTWRIGHT
PRINCIPAL SKINNER.....HARRY SHEARER
GROUNDSKEEPER WILLIE....DAN CASTELLANETA
NELSON.....NANCY CARTWRIGHT
MILHOUSE.....PAMELA HAYDEN
RALPH.....NANCY CARTWRIGHT
MISS HOOVER.....MAGGIE ROSWELL
MR. BURNS.....HARRY SHEARER
EXECUTIVE #1.....DAN CASTELLANETA
EXECUTIVE #2.....HARRY SHEARER
EXECUTIVE #3.....HANK AZARIA
PRENDERGAST.....HANK AZARIA
SMITHERS.....HARRY SHEARER
HOMER'S BRAIN.....DAN CASTELLANETA
CHALMERS.....HANK AZARIA
ENGINEER.....DAN CASTELLANETA
LENNY.....HARRY SHEARER
GUILLERMO.....HANK AZARIA

LUNCHLADY DORIS.....DORIS GRAU
 TERRI.....PAMELA HAYDEN
 SHERRI.....NANCY CARTWRIGHT
 TITO PUENTE.....HANK AZARIA
 VOICE (SMITHERS).....HARRY SHEARER
 HIGH SCHOOL STUDENT.....DAN CASTELLANETA
 AUDIENCE.....ALL
 ROUGHNECK.....HANK AZARIA
 VETERINARIAN.....HANK AZARIA
 SANTA'S LITTLE HELPER...DAN CASTELLANETA
 NELSON'S PARROT.....NANCY CARTWRIGHT
 ALL TEACHERS.....MAGGIE ROSWELL/DAN
 CASTELLANETA/HARRY SHEARER/PAMELA HAYDEN/DORIS GRAU
 MR. LARGO.....HARRY SHEARER
 SNOWBALL II.....NANCY CARTWRIGHT
 NED FLANDERS.....HARRY SHEARER
 BARNEY.....DAN CASTELLANETA
 BARFLY #1.....HARRY SHEARER
 MOE.....HANK AZARIA
 MALE INSPECTOR.....HANK AZARIA
 FEMALE INSPECTOR.....MAGGIE ROSWELL
 GRAMPA.....DAN CASTELLANETA
 GRAMPA, JASPER, OLD JEWISH MAN, ETC.
DAN CASTELLANETA/HARRY
 SHEARER/HANK AZARIA
 IMAGINARY BURNS.....HARRY SHEARER
 IMAGINARY BURNS #2.....HARRY SHEARER

IMAGINARY BURNS #3.....HARRY SHEARER
TEN IMAGINARY BURNSES...HARRY SHEARER
MAYOR QUIMBY.....DAN CASTELLANETA
DR. HIBBERT.....HARRY SHEARER
OLD JEWISH MAN.....HANK AZARIA
OLD SEA CAPTAIN.....HANK AZARIA
SIDESHOW MEL.....DAN CASTELLANETA
OTTO.....HARRY SHEARER
KRUSTY THE KLOWN.....DAN CASTELLANETA
CARL.....HANK AZARIA
APU.....HANK AZARIA
JAILBIRD.....HANK AZARIA
JIMMY CARTER.....DAN CASTELLANETA
JIMBO.....PAMELA HAYDEN
CHIEF WIGGUM.....HANK AZARIA

WHO SHOT MR. BURNS? (PART ONE)

by

Bill Oakley & Josh Weinstein

ACT ONE

FADE IN:

SCENE 1.

ESTABLISHING SHOT - ELEMENTARY SCHOOL - 7:00 A.M.

INT. ELEMENTARY SCHOOL - HALLWAY - CONTINUOUS

PRINCIPAL SKINNER strolls reflectively down the empty hall.

SKINNER

Is there nothing so poetic as the
school hallway at early morning?

(BEAT) Linoleum, how you'll squeak /
With the sound of pupils' eager feet. /
Bulletin board, of trusty cork / Full
of thumbtacks and A-plus work.

He stops and makes a sour face as he **SNIFFS** something odd.

SKINNER (CONT'D)

Hmm. School normally doesn't smell
so... rank.

He turns to make sure no one is watching, then **SNIFFS** his
underarms.

SKINNER (CONT'D)

Ahh. Washbasin fresh. (LOOKS AROUND)
That funk must be coming from one of
the classrooms.

Skinner takes out his huge key-ring and opens a classroom
door.

INT. SCHOOL - BART'S CLASSROOM - CONTINUOUS

SCENE 1 cont'D

Skinner winces, covers his nose with a handkerchief, and peers into the gerbil cage. (NOTE: We don't see what's inside.)

SKINNER

(SIGH) Poor fellow. Crushed by his own
water bottle...

INT. SCHOOL - CUSTODIAN'S CLOSET - A LITTLE LATER

GROUNDKEEPER WILLIE sits on an overturned bucket, reading "Weekly Reader," and **CHUCKLING**. Skinner **KNOCKS** and enters, carrying a used box (labelled "Faculty Brand Coffee Substitute, 12 packets.")

SKINNER

Willie, sometime over the holiday
weekend, the beloved Grade Four gerbil,
er, Superdude, lost his life. I need
you to air out the classroom and give
Superdude a proper burial.

He hands Willie the box, and we hear a small body roll
around inside.

GROUNDKEEPER WILLIE

(DISGUSTED GROAN)

INT. SCHOOL - BASEMENT - LATER

Willie digs a small grave in the dirt floor. The box sits
nearby.

GROUNDKEEPER WILLIE

(TO BOX) Yer lucky yer getting a decent
burial! Me own father got thrown in
the bog!

When he lifts his shovel, he sees the tip is dripping with
thick black liquid.

GROUNDSKEEPER WILLIE (CONT'D)

SCENE 1 cont.

What in the name of St. Ephesiocritus?!

(EE-FEEZ-EE-OCK-RIT-US)

Willie curiously **TAPS** the bottom of the hole with his shovel. The ground begins to **RUMBLE** ominously, and a network of cracks shoots through the dirt floor. Suddenly, a huge gusher of oil shoots out of the hole, spraying against the ceiling with tremendous force. Oil rains down everywhere.

INT. SCHOOL - BART'S CLASSROOM - CONTINUOUS

All the windows are open, and a large electric fan is blowing. MRS. KRABAPPEL holds her nose and sprays disinfectant around the empty gerbil cage.

BART

Yuck. What reeks?

NELSON

Smells like one of Van Houten's!

MILHOUSE

It does not!

The floor begins to **TREMBLE**. The kids exchange nervous glances, and a second later, the gusher rockets through the floor next to Bart's desk and strains against the ceiling.

INT. SCHOOL - LISA'S CLASSROOM - (UPSTAIRS) - CONTINUOUS

The floor under Ralph's desk begins **PULSATING**. He looks down, worried, then raises his hand.

RALPH

Miss Hoover? The floor is shaking.

MISS HOOVER

(SKEPTICAL) Ralph. Remember the time
you thought the --

The gusher breaks through right under Ralph, and he's thrown out of frame by an immense torrent of oil.

RALPH

SCENE 1 CONT'D

(DOPPLER YELL) Mommmmy!!!

EXT. SCHOOL - LONG SHOT - CONTINUOUS

The gusher **BURSTS** through the school roof and shoots sixty feet into the air. Waves of oil pour down over the sides of the building.

ESTABLISHING SHOT - POWER PLANT - MORNING

INT. POWER PLANT - BOARD ROOM - CONTINUOUS

MR. BURNS stands at the end of a long table of EXECUTIVES.

BURNS

Before we adjourn, gentlemen, I have
one last matter of utmost importance.
I need to send this parcel with the
profit projections to Pete Porter in
Pasadena - (OMINOUS) And it absolutely,
positively has to be there overnight!

He seals a distinctive red, white, and blue envelope and hands it to the nearest executive. Zany Federal Express commercial music begins **PLAYING** as each executive nervously passes the envelope to the next one.

EXECUTIVE #1

(FAST) Pete Porter. Pass it on.

EXECUTIVE #2

(FAST) Pasadena. Promptly.

EXECUTIVE #3

(FAST) Package for parcel processing.
Pronto.

He passes it to SMITHERS, who dashes out.

INT. POWER PLANT - PARCEL PROCESSING - PRESENTLY

SCENE 1 Cont'

Smithers hands the envelope to a fat man with a big handlebar moustache, who sits in an office full of papers.

SMITHERS

(FAST) Perk up, Prendergast. Profusely pressing package of power plant profit projections for Pete Porter in Pasadena.

PRENDERGAST

(FAST) Priority?

SMITHERS

(FAST) Precisely.

MONTAGE of Burns' envelope being shuttled through various weird offices, **SHOOTING** through a pneumatic tube, and being passed along hand-to-hand as the **MUSIC** continues. Finally, a hand places the package in front of Homer. He picks it up, reads the shipping label, and runs out.

INT. POWER PLANT - BURNS' OFFICE - CONTINUOUS

Homer **BURSTS** through the door, **PANTING**.

HOMER

(EAGER) Here's your package, Mr. Burns!

He proudly places it on Burns' desk. The **MUSIC** stops.

BURNS

(LIVID SPUTTERING) My name is the return address, you senseless dunderpate! Smithers, who is that nincompoop?

ANGLE ON HOMER

SCENE 1 CONT'D

HOMER'S BRAIN (V.O.)

(SLIGHTLY HURT) I've worked here for
ten years, and my boss doesn't even
know my name? (THEN RESOLUTE) Well,
that's gonna change right now. (LOUD)
My name is Homer J. Simp--

Burns pushes a button on his desk. A moderately-sized
weight falls from the ceiling, lightly **THOCKS** Homer's head,
and **DROPS** to the floor. The weight is marked "1000 grams."

HOMER (CONT'D)

(BARELY FAZED) --son!

BURNS

(RE: WEIGHT) Sounded large when I
ordered it. (SIGH) I can't make hide
nor hair of these metric booby-traps.

EXT. THE SCHOOL ROOF - LATER THAT DAY

SCENE 2.

A distraught-looking Skinner peers down through the gaping
three-story hole, all the way to the basement.

SKINNER

My Lord. Such destruction.

SUPERINTENDENT CHALMERS climbs out of a trapdoor onto the
school roof, fuming.

SKINNER (CONT'D)

Superintendent Chalmers! (NERVOUS) How
are you going?

SUPERINTENDENT CHALMERS

Scene 2 cont'd

Why is it when I heard the word
"school" and the word "exploded," I
immediately thought of the word
"Skinner"?

SKINNER

I-I know my school has had more than
its fair share of catastrophes...

SUPERINTENDENT CHALMERS

(COUNTING THEM OFF) Earwig
infestations...Dogs in the vents...
Students who emit poisonous fumes...

SKINNER

None of those were my fault, except for
the earwigs.

An ENGINEER emerges from the trapdoor with a beaker of oil.

ENGINEER

Congratulations, gentlemen. Your
custodian struck oil. You're standing
on top of the richest elementary school
in the state.

Skinner and Chalmers look amazed and overjoyed.

ENGINEER (CONT'D)

We also found this.

He produces an oil-covered, gerbil-shaped blob and hands it
to Skinner.

SKINNER

(SOTTO) Thank you, Superdude.

SCENE 2 cont'd

Skinner **FLINGS** Superdude over the side of the building.

INT. POWER PLANT - PENTHOUSE - THE NEXT MORNING

A plaque reads "EXECUTIVE SPA -- 'Physical Fitness for Better Tyranny.'" Smithers and Burns, in matching sweatsuits, ride an exercycle built for two. Smithers does all the pedaling while Burns reads a newspaper.

CLOSE-UP - NEWSPAPER

The headline reads "AWFUL SCHOOL IS AWFUL RICH."

BURNS

Bah! A non-profit organization with
oil? (MIFFED) An oil well doesn't
belong in the hands of Betsy
Bleedingheart and Maynard G. Muskie-
vote!

SMITHERS

(OUT OF BREATH) Uh, Sir, have you had
enough exercise for this morning?

BURNS

No. Let's go another twenty miles.

Smithers **GROANS** and resumes. As he continues pedaling, Burns gets off the bike and wanders into another room. After a beat, we hear the **SOUND OF A PINBALL MACHINE**.

INT. POWER PLANT - ELEVATOR - A LITTLE LATER

A few WORKERS are already in the elevator as Burns and Smithers enter in their sweatsuits. Burns greets LENNY, CARL and a THIRD EMPLOYEE, who is completely concealed inside a radiation suit.

BURNS

Hello, Lenny, Carl, Guillermo...

He turns to the final employee, Homer, who is wearing a hardhat with "H. SIMPSON" stencilled on it and a name tag that says "HELLO! MY NAME IS HOMER SIMPSON." Homer smiles eagerly.

BURNS (CONT'D)

SCENE 2 cont'd

Hello... (CAN'T REMEMBER) Eh... er...

uh... Oooh...

The elevator stops, and Burns and Smithers make a hasty exit. Homer looks upset.

LENNY

Don't take it so hard, Homer. He's
always screwin' up people's names.

GUILLERMO

Yeah. At the picnic, he thought my son
Reynaldo was my son Rolando. Can you
believe that?

INT. SCHOOL - PRINCIPAL'S OFFICE - LATER

Chalmers walks around smoking a cigar.

SKINNER

Superintendent, we made the front page
today!

Skinner holds up the paper, sliding his hand over the
headline so that it reads "SCHOOL IS AWFUL RICH!"

SUPERINTENDENT CHALMERS

What's it say under your hand?

SKINNER

Er, it's an unrelated article.

SUPERINTENDENT CHALMERS

Within the banner headline?

SKINNER

SCENE 2 Cont'd

Yes. Now, to re-direct our conversation slightly, I had a few ideas on how to spend this oil money.

SUPERINTENDENT CHALMERS

Seymour, this school is going to be so rich, you'll be able to give each student a full college scholarship!

SKINNER / CHALMERS

(UPROARIOUS LAUGHTER)

SKINNER

Seriously though, before we draw up the budget, I believe the students and faculty have a few suggestions...

MONTAGE of PEOPLE presenting their ideas. (At the end of each presentation, Skinner stamps the proposal "APPROVED.")

1) Groundskeeper Willie wheels in a model of the school grounds, which features a G.I. Joe/Willie holding a leaf blower.

GROUNDSDKEEPER WILLIE

I want the new leaf blower from the Sharper Image Custodial Catalog. It's got a Rolls-Royce jet engine, and it'll blow leaves 15,000 miles away. Let some groundskeeper in Armenia rake 'em up!

Willie **SWITCHES** on the little leaf blower. First, it **BLOWS** the little leaves away. Then it **BLOWS** the entire model out the window.

GROUNDSKEEPER WILLIE (CONT'D) Scene 2 Cont'

I'd also like to be reimbursed for the
model.

2) LUNCHLADY DORIS enters.

LUNCHLADY DORIS

The cafeteria staff is complaining
about the mice in the kitchen. (BEAT)
I want to hire a new staff.

3) SHERRI and TERRI are there.

TERRI

School psychiatrist for my sister
Sherri. (GESTURES TO SHERRI)

SHERRI

School psychiatrist for my sister
Sherri. (ODD TWITCH, THEN HOOTING
SOUND)

4) LISA enters.

LISA

I'd like to start a jazz program for
the music department. We've got a
really great instructor lined up...

She opens the door, revealing a distinguished GENTLEMAN.

SKINNER / CHALMERS

(EXCITED) Tito Puente!

Tito Puente **PLAYS** a short riff on his conga drum.

LISA

SCENE 2 cont'd

He's ready to give up the drudgery of the professional mambo circuit and settle into a nice teaching job.

TITO PUENTE

It will be my pleasure. Lisa has told me all your students are as bright and dedicated to jazz as she is.

LISA

(NERVOUS CHUCKLE, EYES DARTING) Let's go now, Mr. Puente.

Lisa leads Tito Puente away.

INT. SCHOOL - PRINCIPAL'S OFFICE - LATE THAT AFTERNOON SCENE 3.

Skinner is packing his briefcase to leave. A voice comes over his intercom.

VOICE (SMITHERS) (O.S.)

Principal Skinner, this is your secretary. There is one last student here to see you.

SKINNER

That's odd. I don't have a secretary, or an intercom. But send him in.

Mr. Burns enters, wearing Jimbo Jones' hat and skull T-shirt.

BURNS

SCENE 3 Cont.

Ahoy there, Dean! I understand you're taking suggestions from students, eh? Well, me and my Fourth Form chums think it would be quite "corking" if you'd sign over your oil well to the local energy concern!

SKINNER

(CLEARS THROAT) Mr. Burns...

BURNS

(CAUGHT) Bheh!

SKINNER

Yes, I saw right through your disguise. It was naive of you to think I would mistake this town's most prominent 104 year-old man for one of my elementary school students.

BURNS

I want that oil well! I've got a monopoly to maintain! I own the Electric Company and the Waterworks, plus the hotel on Baltic Avenue.

SKINNER

Scene 3 cont'd

That hotel's a dump, and your monopoly is pathetic. The school's oil well is not for sale. (BUILDING) Particularly to a black-hearted scoundrel like yourself!

BURNS

I see. Then I'll just have to... AT-
TTACK YOU!

Burns lunges at Skinner, and they begin fighting. Burns flails feebly about, and Skinner fends him off with little difficulty.

BURNS (CONT'D)

(FIGHTING NOISES) Egh! Oogh! (PANTS)
Smithers! Smithers, get in here with that blunt instrument!

SMITHERS

(ENTERING) Sorry, sir, this is all I could find!

Smithers brandishes an open stapler and lamely fires staples at Skinner. Most of them fall to the ground before reaching him.

EXT. SCHOOL - FRONT STEPS - SECONDS LATER

The doors fly open, and Skinner hurls Smithers and Burns down the steps. They lie sprawled on the ground, beaten.

BURNS

I'll have that oil if it's the last thing I do.

SMITHERS

SCENE 3 CONT'D

Before you die, or before you lose
consciousness, Sir?

BURNS

(WITH GREAT EFFORT) ...Die.

Burns passes out.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

SCENE 4.

INT. SIMPSON HOUSE - DINING ROOM - NIGHT

The family is eating dinner.

MARGE

I'm happy for the school. It sounds like this money is going to provide a lot of new opportunities.

BART

Big deal. They didn't approve my idea. They said it was "unfeasible."

LISA

It is unfeasible to resurrect the dead, Bart. And even if the Three Stooges were alive, I doubt they'd want to hang around with you.

BART

(CONSIDERS THIS) Yeah. I guess they'd probably want to be with their families or something, huh?

LISA

I can't wait to have jazz class with Tito Puente.

MARGE

Your father and I own all his albums, even "A Mambo Memorial for President Kennedy."

Homer picks listlessly at his uneaten pork chops.

SCENE 4 cont'd

HOMER

(GLUM) Mambo. Blugh.

MARGE

Homer, what's wrong with you these days? I remember when Homer Simpson loved to mambo, and when he couldn't get enough pork chops. He loved life. You couldn't turn around without him saying "Mmmm... Something or other."

LISA

What's the matter, Dad? You look different.

She gestures to the "family portrait" (the one with Homer strangling Bart, etc.) with the Simpsons drawn in their 1989 style.

HOMER

(BAD ANNOYED GRUNT) I hate my job. I mean, what's the point when your boss doesn't even remember your name?

MARGE

I have an idea. When my father was first trying to catch my mother's eye, he sent her a box of candy with his photo in it. After that, she never forgot him.

HOMER

That's a great idea!

Homer **KISSES** Marge and runs out.

SCENE 4 Cont'd

BART

(SKEPTICAL) That's a joke, right? And
then she thought your dad's name was
Whitman Sampler?

MARGE

No, she did not, Mr. Smartypants.

(BEAT, THEN SHEEPISH) She thought his
name was Russell Stover.

INT. POWER PLANT - BURNS' OFFICE - THE NEXT DAY

Smithers and Burns stand on the balcony outside his office.
Burns looks through binoculars.

BINOCULAR POV

WORKMEN put the finishing touches on a new oil derrick
which towers above the school. (It rises through the big
hole in the roof.)

BURNS (V.O.)

That's it. Frimble about with your
widgets and doobobs. It'll all be a
monument to futility when my plan comes
to fruition.

The binoculars swivel to look downtown, where a busy
construction site has sprung up in a vacant lot next to
Moe's. The site is obscured by a tall barrier, on which is
stencilled "BURNS CONSTRUCTION CO. -- BUILDING A BETTER
TOMORROW -- FOR HIM."

SMITHERS (V.O.)

SCENE 4 cont'd

Sir... (CLEARS THROAT) What I'm about to say violates every sycophantic urge in my body, but: I wish you would reconsider. This isn't a rival company you're battling with. It's a school. People won't stand for it.

BURNS

Pish-posh. It will be like taking candy from a baby.

Through the binoculars, Burns sees a BABY sitting in a nearby yard eating a large candy cane.

BURNS (CONT'D)

Say, that sounds like a larf. Let's try it right now.

Burns heads for the door. Smithers reluctantly follows, then spies a gift-wrapped box of candy on Burns' desk.

SMITHERS

There's some candy right here, Sir. Why don't we eat this instead of stealing?

BURNS

Oh, very well.

Smithers opens the box, and the two begin hungrily snapping up the chocolates inside. As they eat, they start to uncover the Simpson family photo underneath the candy.

SMITHERS

Look, there's a photo in here.

BURNS

SCENE 4 Cont'd

(CHEWING) Oh, yes. I believe that's little Maggie Simpson -- the baby who found my precious teddy-bear Bobo. And there's that Simpson mutt, my former guard dog.

They eat some more candy and uncover Bart's face.

BURNS (CONT'D)

(STILL CHEWING) And that's Bart Simpson. He was my heir for a brief period, you know.

SMITHERS

Yes, Sir, I remember.

DISSOLVE TO:

FIFTEEN MINUTES LATER

Burns and Smithers lounge around with bloated stomachs, dabbing chocolate off their faces.

BURNS

Anything left?

SMITHERS

Only the sour quince log, Sir.

He holds out the box to Burns, and we see that the family is completely uncovered, except for a grotesque candy lump which obscures Homer's entire face.

BURNS

(REPULSED SOUND) Dispose of it.

(THOUGHTFUL) And send a thank-you note to Marge, Bart, Lisa, and Maggie Simpson.

Smithers dumps the box in the trash. The candy slowly slides away, smearing Homer's face with chocolate.

EXT. SCHOOL - A FEW DAYS LATER

SCENE 5.

STUDENTS, TEACHERS, and REPORTERS are gathered around the front steps for the oil well's opening ceremonies. The derrick is festooned with colorful bunting and a banner saying "3R's OIL CORP.: READIN', REFININ' & REFORMATIVE POLYMERIZATIN'."

SKINNER

Today, Springfield Elementary embarks
on a new era: an era of unbridled
spending where petro-dollars will fuel
our wildest educational fantasies.
These young minds will enjoy every
academic advantage... (BEAT, CHUCKLING)
...until they enter Springfield High
School, which has no oil well.

HIGH SCHOOL STUDENT

(SQUEAKY TEENAGE VOICE) We got an air
hockey table!

SKINNER

Now, our top student will flip the
switch to begin pumping our first
barrel of oil.

A teacher whispers to Skinner.

SKINNER (CONT'D)

It seems Walter Choy is out sick today,
so that honor falls to Lisa Simpson.

Lisa looks excited, runs on stage, and **FLIPS** the switch.

LISA

SCENE 5 cont'd

As these fossil fuels fund our
education, let us educate others about
renewable energy sources, such as
geothermal and solar power.

AUDIENCE

(VERY MILD, SCATTERED CLAPPING)

The crowd looks to the top of the derrick in anticipation.
After a beat, it **SPUTTERS** pathetically, sending forth a
small **SPLORT** of oil. An engineer runs out of the
building.

ENGINEER

There's no pressure! Someone else has
tapped this well!

TITO PUENTE

Ay! Carumba!

WHIP PAN across town to:

EXT. BURNS CONSTRUCTION SITE - THAT MINUTE

The fence has been removed to reveal what Burns has built:
a ridiculously slanted derrick that slant-drills into the
school's oil deposit. A ROUGHNECK charges past an ecstatic
Burns and a sour-looking Smithers.

ROUGHNECK

Oil ho!!

BURNS

Ah. Soon that mighty apparatus will
burst forth with its precious fluid.
Almost sexual, isn't it, Smithers?

SMITHERS

(GRUMPY) Eh.

SCENE 5 cont'd

Burns shoots Smithers a "What's-wrong-with-you?" glance.
Just then, the Earth **RUMBLES** and a powerful gusher rockets
out of the derrick.

HIGH ABOVE TOWN

The slanty derrick arcs a thick stream of oil above several
city blocks at a thirty-degree angle.

INT. BART'S TREEHOUSE - CONTINUOUS

Bart and SANTA'S LITTLE HELPER take alternating licks from
an ice cream cone. A drop of oil flies onto the ice cream.

BART

Huh?

Bart turns to look outside and is instantly blown across
the treehouse by the mighty torrent of oil.

EXT. TREEHOUSE - CONTINUOUS

The oil stream **BLOWS** the treehouse apart, exactly like the
house in the famous "Doomtown" nuclear test film. Bart and
the dog plummet to the ground.

EXT. YARD - A FEW MINUTES LATER

Bart staggers around the yard in a daze while the dog lies
unconscious under some boards.

BART

(INCOHERENT MUTTERING)

INT. SIMPSON HOUSE - KITCHEN - CONTINUOUS

Marge doesn't notice as Maggie points out the window at
Bart.

MAGGIE

(ALARMED PACIFIER SUCKS)

MARGE

(SEES OUT WINDOW) Holy Christmas.

ESTABLISHING SHOT - VETERINARY HOSPITAL - LATER THAT DAY SCENE 5 Cont

INT. VETERINARY HOSPITAL - WAITING ROOM - CONTINUOUS

The family sits anxiously in the waiting room. Bart looks okay, aside from a few bandages. The VETERINARIAN emerges from a door marked "CANINE TRAUMA WARD."

VETERINARIAN

Your dog's condition has been upgraded from "stable" to "frisky," and he's free to go. His legs should be good as new in a few months. But in the meantime, he'll have to use the Wheelabout. (WHISTLES FOR DOG)

We hear wheels **SQUEAKING**, and Santa's Little Helper comes out, his bandaged hind legs and rear end attached to a little cart. He wheels himself over to Bart, who pets him sadly.

SANTA'S LITTLE HELPER

(CHEERFUL PANTING, BARK)

BART

I'll get even with whoever did this to you, boy. I swear it.

VETERINARIAN

Oops, almost forgot. Wouldn't want you gnawing on those casts, boy.

The Vet snaps an inverted plastic cone around the dog's head, the kind that looks like a lampshade and keeps dogs from chewing on themselves. NELSON walks past, carrying a parrot with a bandage on its head. They both look at the dog.

NELSON'S PARROT

(SQUAWK) Haw haw! (WHISTLE) Haw haw!

INT. SCHOOL - PRINCIPAL'S OFFICE - DAY

SCENE 5 cont'd

The faculty is gathered around Skinner's desk.

SKINNER

I'm afraid we've got no legal recourse
against Mr. Burns and his slant-
drilling operation. The oil belongs to
whoever pumped it first.

GROUNDSKEEPER WILLIE

What about all the expensive stuff we
wanted? Can we still have it?

SKINNER

No.

ALL TEACHERS

(ROARS OF OUTRAGE AND DISBELIEF)

SKINNER

In fact, to pay for the construction,
and operation, and demolition of our
new derrick, the school will have to
eliminate all non-essential programs:
music...

MR. LARGO & TITO PUENTE

What?! / Que?!

Tito Puente **RAMS** his fist through his conga drum.

SKINNER

And maintenance.

GROUNDSKEEPER WILLIE

SCENE 5 cont'd

I'll kill that Mr. Burns!! (BEAT, LESS

ENRAGED) And wound that Mr. Smithers.

Willie **STORMS** out.

INT. SIMPSON HOUSE - LIVING ROOM - NIGHT

Homer looks through the mail. Lisa is on the phone, upset.

LISA

Oh, no. that's awful, Mr. Puente.

(BEAT) What? ...He owns the nuclear

power plant. (BEAT) Yeah, I'd like to

settle his hash, too.

Lisa hangs up. Bart enters with the dog **SQUEAKING** behind on its cart. The dog goes out of his way to run over the cat's tail.

SNOWBALL II

(HYSTERICAL SCREECH)

LISA

Dad, how can you work for a man like

Mr. Burns?

HOMER

Well, he's not all bad. He did send me

this nice thank-you card.

He holds up the card, which has a dumb cartoon of one chipmunk handing another chipmunk a four-leaf clover. "Thank you," it says in cursive. Lisa opens the card.

LISA

"Marge, Bart, Lisa, and Maggie." Dad,

this doesn't have your name on it.

Homer grabs the card, looks at it, and turns very, very red.

HOMER

SCENE 5 cont'd

(CREEPILY CALM) Kids, would you step
outside for a second?

Bart and Lisa leave. Homer takes a deep breath and opens his mouth to yell louder than he's ever yelled before. Just as the sound is about to come out, we SMASH CUT TO a church steeple. We hear one second of **VERY LOUD, STIRRING PIPE ORGAN MUSIC**.

THEN RETURN TO:

EXT. STREET OUTSIDE SIMPSON HOUSE - CONTINUOUS

SCENE 6.

Birds **SCATTER** off a nearby tree. Up and down the street, shocked neighbors stare at the Simpson house. FLANDERS leans out his upstairs window in amazement.

FLANDERS

Dear Lord. That's the loudest
profanity I've ever heard.

Inside the Simpson house, the phone **RINGS** and is answered.

HOMER (O.S.)

Yes, Dad, that was me.

EXT. MOE'S BAR - DAY

Burns' lot now contains several hydraulic pumps in addition to the slanty derrick. The pumps emit a deafening **MECHANICAL DIN** and spray Moe's with spurts of oil and clouds of gas.

INT. MOE'S BAR - CONTINUOUS

The **NOISE** is awful, and fumes seep in through the window. MOE, BARNEY, and the BARFLIES look ill.

BARNEY

This isn't as fun as beer. Sure, I'm
all dizzy and nauseous, but where's the
inflated sense of self-esteem?

BARFLY #1

Scene 6 Cont'd

(HORRIBLE MOAN, COLLAPSES)

MOE

Hey! If you're getting loaded off them
fumes, I'm gonna have to charge ya.

Suddenly, the doors **BURST** open, and a TEAM OF HEALTH
INSPECTORS wearing respirators enters.

MALE INSPECTOR

(SHOCKED) Man alive! There are men
alive in here!

Another inspector holds up a device that is **BEEPING**
steadily.

FEMALE INSPECTOR

I'm detecting over twenty different
toxins in the air.

BARNEY

(BELCH)

The device begins **BEEPING** wildly.

MALE INSPECTOR

Okay, everyone out! Until further
notice, this bar is closed.

MOE

(STEELY-EYED RAGE) Lemme just get one
thing.

Moe reaches beneath the bar, takes out a shotgun, and racks
it. He marches toward the door.

BARNEY

Me too.

Barney reaches under his barstool and pulls out a derringer. He aims it at the health inspectors.

SCENE 6 cont'd

BARNEY (CONT'D)

Up against the wall!

MOE

Uh, Barn? The guns? They're for Mr.
Burns.

EXT. BURNS OIL SITE - LATE THAT NIGHT

The **PUMPS** continue as tanker trucks **DRIVE OFF**. The CAMERA MOVES underground, and we see a large area of the oil deposit has been emptied, creating a cavern. The roof of the cavern starts to **CRUMBLE** away. The CAMERA MOVES UP to show it's right below the Retirement Castle.

INT. RETIREMENT CASTLE - GRAMPA'S ROOM - CONTINUOUS

Grampa is jolted awake as his room begins **TREMBLING**.

GRAMPA

Earthquake!

He runs and braces himself under a doorframe. After a beat, Grampa and the entire doorframe drop offscreen.

EXT. RETIREMENT CASTLE - CONTINUOUS

The west wing of the building has collapsed into a large sinkhole.

GRAMPA, JASPER, OLD JEWISH MAN, ETC

(SIMULTANEOUS) Nurse!

INT. POWER PLANT - BURNS' OFFICE - THE NEXT DAY

Smithers stands alone on the balcony, surveying Springfield: the school, with a large hole where the derrick used to be; a boarded-up Moe's; and the partially-collapsed retirement home with tents set up outside. He enters Burns' office.

SMITHERS

SCENE 6 cont'd.

(SLIGHTLY BITTER) Well, Sir, you've certainly vanquished all your enemies: the elementary school, the local tavern, the old age home. You must be very proud.

Burns stands next to a big bail of money, trying to stuff a huge wad into his wallet. He finally gives up with a disgusted **GRUNT**, and discards the cash.

BURNS

(DRAMATIC) No, not while my greatest nemesis still provides our customers with free light, heat, and energy. I call this enemy... the sun!

Burns walks across the office to stand amidst a huge scale model of Springfield. He pushes a button, and a skylight **OPENS**. A shaft of sunlight shines down on the model, simulating day.

BURNS (CONT'D)

Since destroying the Sun could result in a public relations nightmare, I've decided to do the next best thing -- block it out!

He pushes another button, and the top of Mt. Springfield **OPENS** up. A gigantic, paddle-like object rises from within. The paddle moves along in synchronization with the sunbeam, keeping the city in perpetual shadow.

SMITHERS

Good God!

BURNS

SCENE 6 cont'd.

Imagine it, Smithers. Electrical
lights and heaters running all day
long.

SMITHERS

Just some of the possible objections
that spring to mind, Sir: every tree
and blade of grass will die; children
will get rickets; and the town sundial
will be useless.

He gestures to the sundial in the model, which sits right
in front of the model Town Hall.

BURNS

(DISMISSIVE) Well, I'm confident
you'll work out the kinks.

SMITHERS

(CLEARS THROAT) I don't want any part
of this project. It's
unconscionably... fiendish.

BURNS

(ENRAGED GASP) I will not suffer your
insubordination! There has been a
shocking decline in the quality and
quantity of your toadying, Waylon, and
you will fall into line. Now.

SMITHERS

SCENE 6 cont'd

(THE MOST DIFFICULT THING HE'S EVER
SAID) No... No, Monty, I won't. Not
until you step back from the brink of
insanity.

BURNS

I'll do no such thing! You're fired!

Smithers **STORMS** out. Burns turns to the model.

UPWARDS ANGLE

Burns looms over the city. Then he starts **TROMPING** all
over Springfield, **CRUSHING** the buildings.

BURNS

(DIABOLICAL LAUGHTER) Take that, bowl-
a-rama! Take that, convenience mart!
Take that, nuclear power pla--
(REALIZES) Oh, fiddlesticks.

FADE OUT:

END OF ACT TWO

ACT THREE

SCENE 7.

FADE IN:

CLOSE-UP - NEWSPAPER

The headline reads: "BURNS PLANS SUNSHINE HALT." Below, a graphic says: "Special Section: Your Guide to Perpetual Darkness!"

INT. SIMPSON HOUSE - KITCHEN - MORNING

Homer sits concealed behind the paper while Marge gets breakfast. Lisa and Bart enter with grim expressions.

MARGE

I must say Mr. Burns is being awfully inconsiderate. Selfish, even. If I didn't have to wait for the dishwasher repairman, I'd go over there and knock his block off!

BART

(CHEERING HER ON) Go Mom!

MARGE

Now, don't you kids do any block-knocking.

BART

Aw, come on. Burns needs some serious boost-a-fazoo. Right, Dad? (NO RESPONSE) Dad? Homer?

Bart **RIPS** away the newspaper, revealing that it's not Homer but Grampa.

BART, LISA & GRAMPA

(SCREAM)

LISA

SCENE 7 Cont'd

Sorry, Grampa. It's just that, for a second, it looked like Dad had melted.

GRAMPA

So what? (BEAT) Well, get used to it, cause I'm livin' here now. I ain't goin' back to the retirement home until they fish my bed outta that sinkhole.

Marge sets down two dishes.

MARGE

Strained carrots for Maggie...
Strained carrots for Grampa.

GRAMPA

(JEALOUSLY EYEING MAGGIE) I wanta bib, too.

INT. SIMPSON CAR - EARLY EVENING

Homer drives along, looking slightly insane. A thought bubble with Mr. Burns in it appears next to Homer's head.

IMAGINARY BURNS

Smithers, who is that ignoramus?

A second bubble appears, also with Burns. Then a few more appear in quick succession, filling the front and back seats.

IMAGINARY BURNS #2

Smithers, who is that lollygagger?

IMAGINARY BURNS #3

Who is that blubberpot?

TEN IMAGINARY BURNSES

SCENE 7 Cont'd

Who is that bafflewit? / ...lummo? /
Puddinghead? / Mooncalf? /
Limpnoodle? / Goldbricker?
Drizzlepuss? / Cueball? /
Fumblefist? / Galoot?

HOMER

(SHAKING HEAD VIOLENTLY) Stop it, stop
it, stop it!

TEN IMAGINARY BURNSES

(ALARMED) Look out!

The car **CRASHES**. Homer gets out to see he's smashed into the wall of the power plant. He calmly **OPENS** the trunk, takes out a bulging duffel bag, and strides into the building. Various **PROTESTORS** picket outside, carrying signs that read "SPRINGFIELD NEEDS SUN!", "DOWN WITH DIABOLICAL SCHEMES," and "WHO WILL TAN OUR CHILDREN?"

INT. POWER PLANT - BURNS' OUTER OFFICE - A LITTLE LATER

The ornate doors marked "C. Montgomery Burns - PRIVATE" are slightly ajar.

INT. POWER PLANT - BURNS'S OFFICE - CONTINUOUS

It is pitch black. Homer's eyes dart around as he does something we can't see.

HOMER

(DELIGHTED INSANE GIGGLE)

Suddenly, the lights switch on. Burns stands in the doorway, livid.

REVERSE ANGLE

Homer stands in front of the far wall, dwarfed by the huge, spray-painted, day-glo words "I AM HOMER SIMPSON." (The duffel bag and dozens of empty spray cans lie on the floor.)

BURNS (O.S)

SCENE 7 Cont'd

Who the devil are you?!

HOMER'S P.O.V.

We hear weird, psychotic **MUSIC** as Mr. Burns and the entire room rotate to a demented camera angle. Homer charges at Burns and begins **SHAKING** him violently.

HOMER (SIMULT. W/ BURNS)

Homer Simpson! Homer Simpson! (ETC.)

BURNS (SIMULT. W/ HOMER)

(BEING SHAKEN) What? Eh? Who now?

Speak up? How's that? (ETC.)

Burns hits the alarm button. Two burly GUARDS rush in and drag Homer away.

HOMER

You're a dead man, Burns!

BURNS

Funny. Everyone's saying that lately.

(BEAT) Maybe I'd look more youthful if

I mussed my hair a bit.

He messes up his hair and admires himself in the mirror. He looks ridiculous.

BURNS (CONT'D)

Excellent.

INT. SIMPSON HOUSE - LIVING ROOM - THAT EVENING

Grampa unpacks his suitcase. Bart walks by, followed by Santa's Little Helper, who still has the cart and cone.

GRAMPA

(RE: DOG) Hey, the lamp is runnin'
away.

BART

SCENE 7 Cont'D

(EMBARRASSED) That's my dog, man.

GRAMPA

So long, lamp. (TO BART) Now stop
loafing, and help your grampa unpack.

Bart looks in the suitcase and pulls out a cigar box. He
opens it to reveal a gleaming revolver.

BART

Wow!

GRAMPA

That's my old Smith & Wesson. If
you're gonna play with it, be careful,
cause it's loaded.

Bart takes out the gun. Just then, Marge enters.

MARGE

(SCREAM) Bart! Put down that gun!

BART

C'mon, Mom. Grampa's right here
watching.

Grampa, turned in the opposite direction, is busy hanging
his clothes in the closet.

GRAMPA

Sure I am.

MARGE

Guns are very dangerous, and I will not
have them in this house.

GRAMPA

SCENE 7 cont'D

How can ya have a house without a gun?

What if a bear came through the door?

Marge picks up the gun and puts it back in the box.

MARGE

You can have this back when you leave,
Grampa. (SOTTO) Until then, I'm going
to bury it in the backyard where little
hands can't get to it. (EXITS)

GRAMPA

(FRUSTRATED, TO BART) Ya shoulda fired
into the air! She woulda run off!

ESTABLISHING SHOT - TOWN HALL - THE NEXT AFTERNOON SCENE 8.

INT. TOWN HALL - CONTINUOUS

A town meeting is beginning.

MAYOR QUIMBY

Good news, people. The City Council
has voted six to four against Mr.
Burns' blocking of our life-giving sun.
This clears the way for action: a
strongly worded but polite letter to
Mr. Burns' underlings who, with some
cajoling, will pass it along to him, or
at least give him the gist of it.

While Quimby is speaking, we CLOSE-UP on a pair of hands
lovingly fondling a gun. We see a second pair of hands
doing the same. Then, a third. An AIDE **WHISPERS** to
Quimby.

MAYOR QUIMBY (CONT'D)

SCENE 8 Cont'd

Also, it has been brought to my attention that a number of you are stroking guns. (BEAT) Therefore, I will step aside and open up the floor.

Smithers stands up. He is unshaven and disheveled and possibly drunk.

SMITHERS

Mr. Burns was the closest thing I ever had to a friend. And I can assure you, he's got no concern for anyone in this room. Including me. (ASHAMED) He fired me, and now I spend my days drinking scotch and watching Comedy Central.

DR. HIBBERT

(APPALLED) Dear God!

Ned Flanders runs up and puts a blanket around Smithers.

FLANDERS

It's not that bad. I mean, I never miss "Pardon My Zinger."

WILLIE

Burns cost me my groundskeepin' job at the school! And I'm too superstitious to take the one at the cemetery.

GRAMPA

A-causa him, I lost my room, my things, and my friend's collection of old sunbathing magazines!

OLD JEWISH MAN

SCENE 8 cont'd

(SHOCKED) You bastid!

Furious PEOPLE start standing up in very quick succession.

MOE

I lost my bar!

BARNEY

I lost his bar!

LISA

He robbed the school of music!

PRINCIPAL SKINNER

He robbed the school of financial
security!

TITO PUENTE

He robbed the school of Tito!

HOMER

He can't remember my name!

MARGE

He's causing us all to yell!

MAGGIE

(TWO IRATE SUCKS)

BART

Look what he did to my best friend!

Everyone turns to look at Milhouse, who is eating a bag of
cheez doodles and has orange powder all over his face. He
looks up to see the crowd staring at him.

MILHOUSE

(MOUTH FULL) Whug?

BART

SCENE 8 Cont'D

No, my dog!

There is a hushed, mortified silence as Santa's Little Helper (still in cone) wheels himself **SQUEAKILY** down the aisle. The silence is broken by...

BURNS (O.S.)

(CACKLE, BUILDING TO DEMONIC LAUGH)

The crowd turns to see Burns standing in the entranceway.

BURNS

Those wheels are squeaking a bit.

Perhaps I could sell him a little oil.

SANTA'S LITTLE HELPER

(SNARLS THREATENINGLY AT MR. BURNS)

BART

You twisted old monster!!

Bart rushes at Mr. Burns.

BURNS

Nuh-uh-uh.

Burns opens his jacket to reveal a pistol in a shoulder holster. Bart stops abruptly.

BURNS (CONT'D)

I've decided to protect myself... Ever since I was attacked in my office by an unidentified assailant.

HOMER (O.S.)

(QUIET ANNOYED GRUNT)

OLD SEA CAPTAIN

SCENE 8 Cont'd

Arr! Burns, yer scurvy schemes will
earn ye one-way passage to the
boneyard!

FLANDERS

I'd like to hear from Sideshow Mel.

SIDESHOW MEL

I'll see to it that Mr. Burns suffers
the infernal machinations of Hell's
grim tyrant!

OTTO

Yeah!

BURNS

Oh, you talk big, but who here is going
to stop me?

The crowd stares icily at Burns, **MUTTERING** darkly. Burns
turns to exit.

BURNS

Very well. One last question:
(TAUNTING) Have you ever seen the sun
set at 3:00 PM?

OLD SEA CAPTAIN

Aye! Once when I was sailing 'round
the Arctic Cir...

BURNS

Shut up, you! Take one last look at
the sun, Springfield.

Burns pulls out a remote control and hits the button. SCENE 8 Cont'd
 Through the door we see the paddle rise up, blocking out the sun. Each window of the town hall sequentially goes dark as it falls into shadow. The CROWD **MUMBLES** and **MURMURS** ominously. Burns **LAUGHS** evilly and swaggers down the walkway. A second later, a sports car screeches up. KRUSTY gets out and bounds up the steps, carrying a suitcase.

KRUSTY

Hey, hey! I've been in Reno for six weeks. Did I miss anything? (OFF THEIR MURDEROUS LOOKS:) (KRUSTY GROAN)

EXT. TOWN HALL STEPS - A FEW MINUTES LATER

SCENE 9.

The fuming CITIZENS stream out of the hall and look up at the darkened sky in awe.

LUNCHLADY DORIS

Eternal darkness. Well, that's just great.

APU

Someone's got to get that Mr. Burns. Where's a gun-toting low-life when you need one?

JAILBIRD

What can I do ya for, amigo?

ANOTHER ANGLE

Burns walks alongside the town hall, gloating as the streetlights go on.

BURNS

Ha! A splendid afternoon bathed in the eerie glow of wasted energy! Dear old Jimmy Carter would be appalled.

JIMMY CARTER

SCENE 9 cont'd

Darn tootin'. I'd kick your ass if my
joints weren't so stiff.

Ominous **MUSIC** builds as we begin a series of dramatic
CUTAWAYS.

CUTAWAY TO: INT. TOWN HALL

Carl picks an abandoned jacket off a bench.

CARL

That's odd. Mr. Smithers left his
jacket behind.

CUTAWAY TO: OUTSIDE

Burns strolls along, **WHISTLING** happily.

CUTAWAY TO: INT. TOWN HALL

OTTO

That's odd. Principal Skinner left his
mother behind.

We see Skinner's Mom sitting primly in the middle of the
empty town hall.

CUTAWAY TO: BACK OUTSIDE

Burns continues on.

CUTAWAY TO: TOWN HALL PARKING LOT

Marge loads Santa's Little Helper and Maggie into the car.
Then, she notices the rest of the family hasn't followed
her.

MARGE

That's odd. Where's Homer? And Bart?
And Lisa? And Grampa?

CUTAWAY TO: OUTSIDE

The **MUSIC** builds as Burns continues his walk.

CUTAWAY TO: SIMPSON BACKYARD

Scene 9 cont'd

Grampa's cigar box has been dug up and lies empty beside the hole.

CUTAWAY TO:

BURNS

After all these years, things are
finally starting to go my way. I feel
like celebrating.

Burns rounds a corner. We cannot see where he's gone or who he's talking to. While Burns speaks, ominous **MUSIC** builds to a crescendo.

BURNS (O.S.)

Oh, it's you. What are you so happy
about? (GASP) I see. Well, I think
you'd better drop it. (THREATENING) I
said drop it! (VIOLENT STRUGGLING
SOUNDS)

INT. FRONT OF TOWN HALL

Marge is looking for the family.

MARGE

Where is everybody?

Suddenly, a **GUNSHOT RINGS** out from behind the building.

MARGE (CONT'D)

(GASP)

Mr. Burns staggers around the side of the town hall, holding his hand to a wound in his chest.

JIMBO

Hey, man, are you okay?

BURNS

SCENE 9 cont'd

(WHEEZING) Won't... dignify that...

with response.

Burns lurches southward towards the town sundial, finally collapsing onto it.

OVERHEAD SHOT

Burns falls across the face of the sundial. His arms fall in the 9:30 position, reaching towards the compass points "S" and "W." A crowd gathers around.

WIGGUM

(NOTICES SOMETHING) Just a minute!

This isn't Mr. Burns at all! It's a mask!

He tries to pull the mask off.

WIGGUM (CONT'D)

Oh, wait. It is Burns. (NERVOUS CHUCKLE) His wrinkly skin looks like a mask.

MARGE

I don't think we'll ever know who did this. Everyone in town's a suspect.

DR. HIBBERT

(CHUCKLES) I couldn't possibly solve this mystery. (TO CAMERA) Can you?

WIDEN to reveal that Dr. Hibbert is directly addressing Chief Wiggum, who's in the foreground.

WIGGUM

SCENE 9 CONT'D

Sure, I'll give it a shot. I mean, it
is my job, right?

FADE OUT:

END OF PART ONE